

Collaboration: Motivation, Action, Reflection and Generosity in Art and Design Education

Dr.Mary O' Neill
Art Architecture and
Design

The Lincoln Studio
Lincoln / Brazil (UL/UFMG)
Lincolnshire Landscape
UROS
Cross Year Crits

The Lincoln Studio is an educational experiment designed to offer strategies that will encourage the exploration of an interdependent practice where the sharing of knowledge, skills and information might be a more useful model rather than the focus on the individual autonomous artist.

Funded by Higher Education Academy Art Design and Media Subject Centre

Cooperative work is accomplished by the division of labour among participants, as an activity where each person is responsible for a portion of the problem solving...", whereas collaboration involves the "... mutual engagement of participants in a coordinated effort to solve the problem together. (Dillenbourg, 1996)

Collaboration [] a sharing of authority and acceptance of responsibility among group members . . (Pantitz 1996)



UNIVERSITY OF
LINCOLN

...the active exchange of ideas within small groups not only increases interest among the participants but also promotes critical thinking.
(Gokhale 1995)

Shift and Change

6th October – 12th October 2008



UNIVERSITY OF
LINCOLN

Often a painting goes too far and was more successful at an earlier stage. In the Lincoln Studio students will work collaboratively with Andrew Bracey, both individually and in small groups to create a large painting. Over the week the composition will shift and change, taking on different individuals personalities. The painting's development will be turned into an animation, which will be screened in the space alongside the completed painting.



Andrew Bracey



UNIVERSITY OF
LINCOLN

[http://learninglab.lincoln.ac.uk
/blogs/vickyjonesart/](http://learninglab.lincoln.ac.uk/blogs/vickyjonesart/)

[http://uk.youtube.com/watch?
v=nqZ5dZxKxpQ](http://uk.youtube.com/watch?v=nqZ5dZxKxpQ)



www.lincoln.ac.uk

[illegible]



UNIVERSITY OF
LINCOLN

Drawing, Composition and Format

13th – 19th October 2008

The aim of the project is to develop a broad and innovative approach to drawing that uses format and composition to express visual ideas. It is anticipated that the drawing activity will deal with external reality, but not from a fixed point in space or in time, instead your drawings will synthesize daylight and artificial light, interior and exterior spaces. Format will be a key consideration for this drawing activity - we will not be working in 'A' sizes - your drawings are likely to be large scale and should relate to the architecture of the space you are working in. During this week you will be expected to use skills and ideas to make work about existing in the visible world.



Paul Edwards



UNIVERSITY OF
LINCOLN



UNIVERSITY OF
LINCOLN



Lincoln / Brazil (UL/UFMG)



FOTOGRAFIA

FTC / EBA / UFMG

Pesquisa

Ensino

Extensão

EAD

Programa Colaborativo
UL / UFMG

Eventos

Portfolio

EBA - UFMG

[PARTICIPE DO FÓRUM](#)

[JOIN OUR FORUM](#)

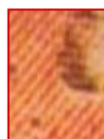
[VEJA OS GRUPOS DE TRABALHO](#)

[VIEW PARTNERS](#)

UFMG PROPOSALS



Raquel Versieux
[Proposa!](#)



Miriam Chiara
Lucas Delfino
[Proposa!](#)



Marilene Ribeiro
[Proposa!](#)



Leandro Aragão
[Proposa!](#)



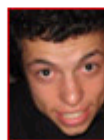
Estrella Herrera
[Proposa!](#)



Maurício Rezende
[Proposa!](#)



Paula Santos Silva
[Proposa!](#)

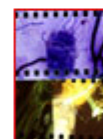


Lucas Sander
[Proposa!](#)

LINCOLN PROPOSALS



Cassandra Henau
[Proposa!](#)



Dominic Clark
[Proposa!](#)



Hellen Hulbert
[Proposa!](#)



Kai-Ho Lau
[Proposa!](#)



Laura Wood
[Proposa!](#)



Leann Taylor
[Proposa!](#)



Jane Robson
[Proposa!](#)



Joana Cifre cerdà
[Proposa!](#)

Área de FOTOGRAFIA

FTC / EBA / UFMG

Pesquisa

Ensino

Extensão

EAD

Programa Colaborativo
UL / UFMG

Eventos

Portfolio

EBA - UFMG

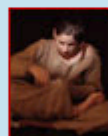
CORPO COLETIVO - PROGRAMA COLABORATIVO LINCOLN / UFMG

PARTICIPE DO FÓRUM

PARTNERS



Raquel Versieux



Abigail Grabecki



Laura Mahony



Marilene Ribeiro



Dominic Clark

Traditional dishes

For this project we exchanged traditional dishes recipes of our countries and prepared them, documenting the time of preparation, the eating moment, the colors or even its taste.

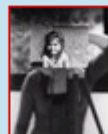
abigail's recipe: Bangers and Mash

Laura's recipe: Roast dinner with Yorkshire pudding

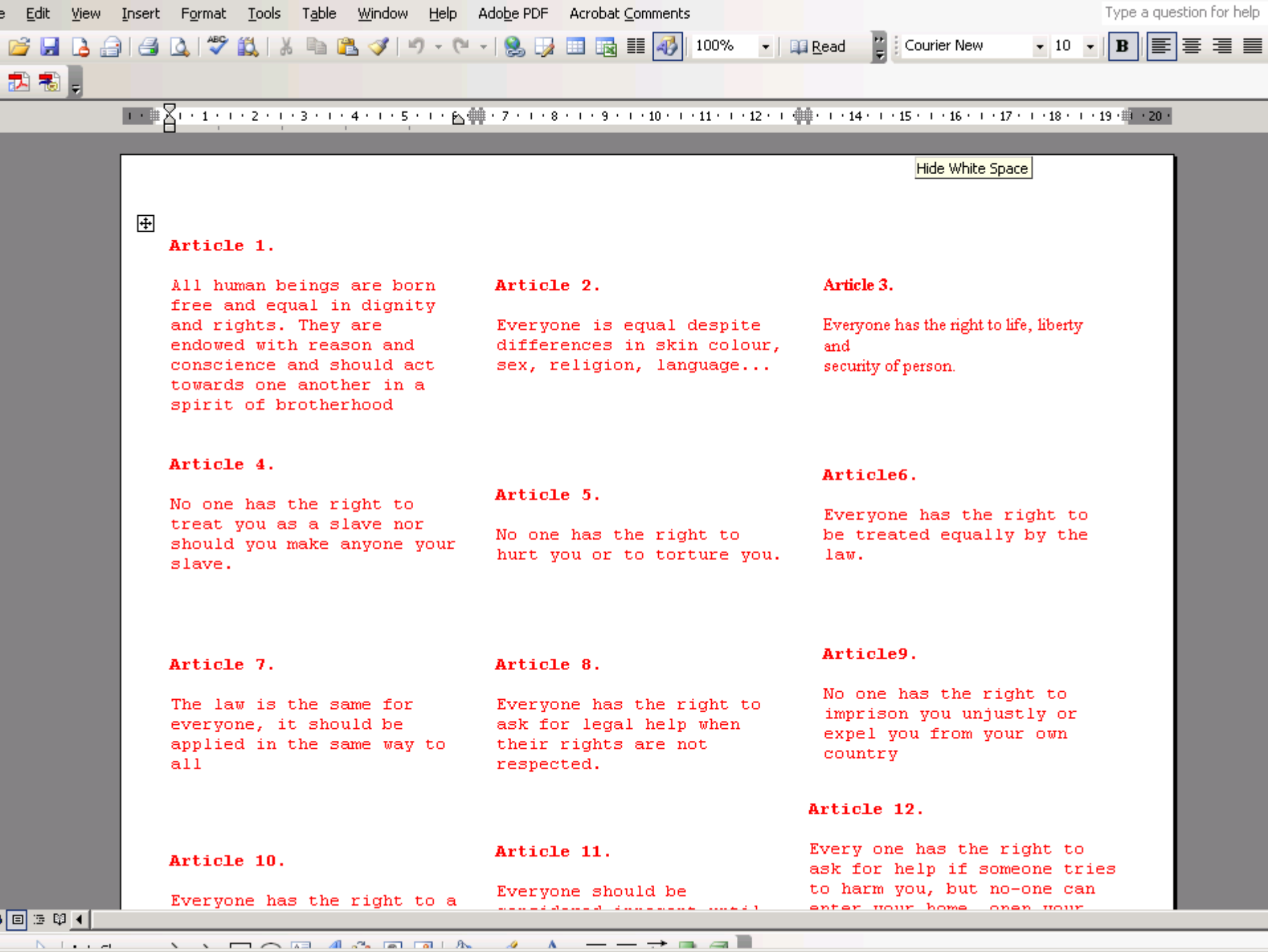
Raquel's recipe: Feijoada

We invited each one 9 citizens of Lincoln (UK) & Belo Horizonte city (Brazil) for choosing either a place or objects inside their houses which resembles, somehow, the image they'd just received (a picture displaying a wild tropical landscape gave to them by both artists). Being able to recognize a tropical ecosystem in such an ordinary place or object, those people could be closer to the former, since parts of the house and tropical landscapes became the same place.

Each photograph presented here is the result of someone else's imagination: a portrait of the invisible. Actually, a portrait of the semiotic and some related processes which are able to turn manmade objects & places into Natural Landscapes.



Our proposal is to approach the Belonging was to generate an exchange of wishes, searches and findings from distance. The way we did that was picking up adverts from journals, posters in windows' shops or in the internet. We sent to the



Article 1.

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood

Article 4.

No one has the right to treat you as a slave nor should you make anyone your slave.

Article 7.

The law is the same for everyone, it should be applied in the same way to all

Article 10.

Everyone has the right to a

Article 2.

Everyone is equal despite differences in skin colour, sex, religion, language...

Article 5.

No one has the right to hurt you or to torture you.

Article 8.

Everyone has the right to ask for legal help when their rights are not respected.

Article 11.

Everyone should be considered innocent until

Article 3.

Everyone has the right to life, liberty and security of person.

Article6.

Everyone has the right to be treated equally by the law.

Article9.

No one has the right to imprison you unjustly or expel you from your own country

Article 12.

Every one has the right to ask for help if someone tries to harm you, but no-one can enter your home, open your

Hide White Space



The Lincolnshire Landscape



A Collaborative project
between the school of
Journalism, Fine Art &
Creative Lens Media



UNIVERSITY OF
LINCOLN



A Fund for Educational Development Project



UNIVERSITY OF
LINCOLN





Ethics in Contemporary Practice

(A Fund for Educational Development Project)





Ethics in Contemporary Art Practice

Undergraduate Research Project
Faculty of Art Architecture & Design



UNIVERSITY OF
LINCOLN

Clare Tubby A Discussion About the Ethics of Using Human Remains in Art

Having visited Body Worlds 4 at the Museum of Science and Industry (MOSI) in Manchester I found that Gunther von Hagens' use of cadavers as an art material raises several ethical issues; do the living have ethical duties regarding dead bodies? Does Body Worlds give adequate information to its donors? When we talk of dead bodies, we always talk of how best to dispose of them rather than how best to use them. von Hagens has tried to find a way to give dead bodies a practical use, but has he succeeded?

In discussing Body Worlds I referred to published articles and reports as well as internet opinion articles and blogs in order to gain a picture of the many reactions to von Hagens' use of dead bodies. Whilst my focus was mainly Body Worlds 4 and the use of cadavers I also examined and discussed the ethical issues surrounding the use of the human body (dead or alive) in contemporary art practice.

Dawn Taylor "Lost Childhoods: The ethics of using images of children in contemporary art"

I was driven to research the ethics of using images of children in art partly because of my childhood experiences and partly because I now have two children of my own. I want a perfect life for my own children and want to give them the idyllic upbringing that I did not have. Because of the important role my children play in my life they inevitably appear in my art. This had led me to question whether it is ethical to use images of children in art.

Looking at the work of two particular artists, Jock Sturges and Sally Mann, both of whom have had mixed reactions to their work, I will look at the motivation behind their work. Images of naked children provoke considerable controversy in the art world as it is increasingly considered to be a 'taboo' area.



Rebecca Glover The work of Lygia Clark and its ethical considerations

"Feeling whole, cohesive, united, I feel as if I were holding hands with myself." Lygia Clark, Palais des Beaux-arts, Paris, France, Bois, Yvo-Alain, Jan 1, 1999

Researching Lygia Clark has enabled me to view my own art practice on several levels. It has helped me to define what I was looking for when I expressed an interest in language, it is communication, that an individual can connect to my work in a way that is specific to that person, to the extent that they have an internal dialog with it or that they are unable to do so that I find fascinating. Writing this report on Clark has dramatically illustrated the importance of 'awareness'. Ethics like life, is not black and white, and ultimately as an artist I have to depict which hue of grey is acceptable.



UNIVERSITY OF
LINCOLN



Student comments



“It inspired me to overcome my fear of research.”

Cross Year Crits



“ I wanted first years to get to know a group of third years to help them settle in and ask for help if they wanted it.”

“so many different people from lower years approach me to talk to and just to say ‘hi’, this helps them to communicate with the other years, to walk into other studios and ask what they are doing.”

3rd Year Students Comments

Thank you



?